

• THE • AMERICAN • SCANDINAVIAN REVIEW



MONUMENT TO HANS CHRISTIAN ANDERSEN IN COPENHAGEN, BY A. V. SAABYE

HANS CHRISTIAN ANDERSEN ANNIVERSARY NUMBER

Peace....

A Novel by
ARNE GARBORG

*Translated from the
Norwegian by*

PHILLIPS DEAN CARLETON

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FINANCIAL NOTES

MORE MONOPOLIES FOR SWEDISH MATCH COMPANY

With the German Reichstag adopting the government's bill creating a match monopoly, and the free city of Danzig granting the Swedish Match Company monopoly rights in exchange for a loan of \$1,000,000 together with an outright sum of 1,000,000 Danzig gulden, the policy of Ivar Kreuger in extending the operations of the company of which he is head throughout the world is rapidly taking shape. By its terms with the Swedish company the German Reich receives a loan of \$125,000,000 at 6 per cent. The Danzig monopoly is for 35 years.

PREMIER OF NORWAY VIEWS U.S. TARIFF REVISION

The Norwegian Premier, Johan Ludvig Mowinkel, writing in the New York *American*, views with some apprehension the possible upward revision of the United States tariff as it pertains to certain export articles that mean much to Norway. The premier declares that uncertainty as to what the changes will be is felt in the trade relations between Norway and the United States, and that while tariff regulations are an internal matter for any country, due consideration must be had for others as well. With reference to such products as whale oil and cod liver oil, for instance, Premier Mowinkel could not see how a minimum rate of 45 per cent ad valorem could aid the American farmer, but, on the other hand, it would increase the cost of soap considerably.

FRANCE HAS ACCEPTANCE BANK MODELED ON NEW YORK INSTITUTION

According to the *Bulletin* issued by the National City Bank of New York, one of the significant events indicating the purpose to make Paris a more important international money market is the recently organized Acceptance Bank, to perform the functions of similar institutions in London and New York. The bank will start with an authorized capital of 100,000,000 francs. The leading banks of Paris are well represented on the board of directors.

STATUS OF THE NATIONAL BANK OF DENMARK IN 1929

The National Bank of Denmark has issued its annual report for 1929 which shows a net profit of 5,555,853 kroner as against 5,694,281 kroner the previous year. In the bank's relations with the private banks it is seen that where extensive loans have been advanced by these institutions they have covered their own needs by borrowing from the National Bank close to 30,000,000 kroner. During the year the loans granted by the National Bank increased from 126,000,000 kroner to 155,000,000 kroner. In Denmark, as well as in other parts of Europe, it was found that less American money was available because of the higher profits obtainable in the United States during the speculative period.

SWEDISH SAVINGS BANKS TO GUARD AGAINST FAILURES

The board of management of the Swedish Savings Bank Association has appealed to the government for such a change in the bank laws as shall safeguard depositors in the event of failures. It is suggested that a fund be established with 30,000,000 kronor to be contributed by the savings banks of the country. It is believed that the increased security which would follow would result in bringing much money from hiding places where the owners have been afraid to entrust it to the banks.

BAY RIDGE SAVINGS BANK, BROOKLYN, HAS NORWEGIAN DIRECTOR

Major S. J. Arnesen, of Brooklyn, has been made a member of the board of directors of the Bay Ridge Savings Bank and thereby brings this bank into still closer relations with the Norwegian-American element of Greater New York. This is not Major Arnesen's first experience as a financial officer. He is also a member of the board of the Kingsboro National Bank, Brooklyn. Bay Ridge Savings Bank was established a little more than twenty years ago. Dr. Maurice T. Lewis is its president.

EFFORTS ON FOOT TO ASSIST ICELAND'S BANK

The closing of Iceland's Bank has become a question of much concern to that country in view of the approaching millennial celebration of the Althing, and appeals are being made for government assistance in order to again open the bank for business. According to reports from Reykjavik, the management of the bank has asked the government for a loan of 1,500,000 kronor, and there is some reason to believe that outside assistance will be forthcoming, so as to make the economic position of Iceland clear in the eyes of the world.

AMERICAN BANK DELEGATES TO HAGUE PLEASED WITH OUTLOOK

Returning from the Hague, Jackson E. Reynolds and Melvin A. Traylor, American bank delegates to the Hague conference for the organization of the International Bank of Settlements, expressed themselves highly pleased with the outlook. Of the bank's theoretical capital, amounting to \$100,000,000, only \$25,000,000 will be issued now, it was made known. Mr. Reynolds is the president of the First National Bank of New York, and Mr. Traylor is president of the First National Bank of Chicago.

NORWEGIAN SHIPOWNERS' CREDIT ASSOCIATION

The recently organized Shipowners' Credit Association of Norway has established its main office in Kristiansand with Superior Court Attorney Torgeir Heinstein as the director. As the secretary of the Shipowners' Association, Mr. Heinstein is well versed in all matters pertaining to shipping.

JULIUS MORITZEN.

Foreign Credit Information

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Contrary to current belief, HANS CHRISTIAN ANDERSEN was very fond of children, and they were very fond of him. In his diaries he records with evident pleasure the friendly attentions shown

him by the children in the houses where he was a frequent visitor. Perhaps no prettier tribute was ever paid him than that of an unknown little boy who ran up to him once when he was traveling abroad, clung to him, and would not let him go. When the mother rebuked her child for bothering a stranger, the little boy replied: "It isn't a stranger; it's Andersen."

Andersen is surely no stranger to any one who has been brought up on his fairy tales—and who has not?—but his other books, his life and

personality are not so well known. American readers are still waiting for an authoritative work on Hans Christian Andersen. Elith Reumert's charming book, recently published in English, is a defense against Andersen's detractors at home rather than a critical study.

When Hans Christian Andersen's countrymen called on his admirers everywhere to commemorate his one hundred and twenty-fifth birthday, the REVIEW decided to make its contribution in a group of articles dealing with less well known phases of his life and work. Five

Danish authors have contributed to this number intimate studies of the great fairy tale writer. The two collaborators, HELGE TOPSØE-JENSEN and PAUL V. RUBOW, appear for the first time in the

REVIEW, though many of our readers will know Mr. Topsøe-Jensen as the author of *Scandinavian Literature from Brandes to Our Day*, published by the Foundation. Those who follow closely Julius Clausen's articles on current Danish books in the REVIEW may remember his high praise of the brilliant young critic, Paul Rubow, whom he compared to Brandes in his young days. Among Rubow's numerous studies of Danish nineteenth century literature is a book on Hans Christian



INSCRIPTION IN ANDERSEN'S OWN HAND:

*Vort Jordlivs Stjernesked
Er, fra en Moders Hjerte
At flyve op til Gud.*

Andersen as a story-teller.

KAI FRIIS-MÖLLER brings to the interpretation of Hans Christian Andersen's love life the intuition of a poet. Besides Danish books of poetry he has published translations from Kipling and from French and Belgian poets.

JULIUS CLAUSEN and H. G. OLRİK are frequent contributors to the REVIEW. They have both been engaged in special Hans Christian Andersen studies. Their articles and that of Friis Möller have been translated from the Danish manuscript by ISAAC ANDERSON.



HANS CHRISTIAN ANDERSEN

Born April 2, 1805—Died August 4, 1875

The picture was taken in Andersen's living-room, in the house at Nyhavn where he had his lodgings during the last years of his life

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Hans Christian Andersen the Writer

By HELGE TOPSÖE-JENSEN *and* PAUL V. RUBOW

HANS CHRISTIAN ANDERSEN was not like other people—that was his own feeling and the feeling of his contemporaries. He was proudly conscious of being the great exception, the artist by the grace of God, and yet he suffered from being set apart in lifelong loneliness. The strangely opposite elements in his temperament created the tension from which his genius sprang, but they were also determining features in making his fate here on earth one of little happiness, humanly speaking.

Andersen preserved even in old age the naïvely childlike attitude which put him in a first hand relation to life, but he united with it a large share of reflectiveness, an often deep and searching self-criticism, and a steadily growing faculty for judging other people. He never lost the ideal of his childhood dreams: to become famous, and he felt himself sustained, not only by the favor of Fortune and Providence, but also by his own determined perseverance. His art was distinctly an art of moods, born of momentary inspiration. Many of his best fairy tales were, as he tells us in "The Bell," lying dormant in his mind "like a seed that only needed a breath, a sunbeam, a drop of wormwood, in order to blossom." But this did not prevent him from laboring with his manuscripts. He went over them again and again, with all the care of a skilled craftsman, until he had attained a finish that was at once perfect art and pure nature.

In the varied elements that made up Andersen's nature, the sharpest

contrast was that between the eager, active, confident optimist, and the morbid, despondent melancholiac, always tormented by ill health and fits of mental depression. The struggle between his forceful self and his timid self was always with him and can be traced both in his diaries and in his creative work. From this struggle he derived some of his deepest knowledge of life.

Hans Christian Andersen's name will for ever be bound up with his *Book of Fairy Tales*—Denmark's only contribution to world literature. The spirit of the fairy tale was present in everything he wrote, no matter what its form, and within the domain of the fairy tale itself he found his own particular field in which no one can dispute his supremacy.

The fairy tales, however, are only a part of this great writer's literary production, though a large part even in the mere matter of volume. His other books also contain much that is worth cherishing for its own sake, not merely as a background to the fairy tales. In his lyric travel sketches—a *genre* that has had many distinguished devotees in Denmark, from Baggesen to Sophus Claussen—he shows himself as one of our most exquisite masters of style. A few of his poems have become the common property of the nation. His unique novels, which were scarcely valued by his contemporaries as highly as they deserved, belong to the best of Danish literary production in the first half of the nineteenth century.

Andersen's lyrics nearly all owe their excellence to the strong feeling that inspires them; the outer garb of rhyme and meter has seldom any charm of its own. Many of his poems, such as "The Dying Child" written while he was yet a boy in school, and the somewhat later "Little Viggo" and "Agnete's Cradle Song," seem to come straight from his heart, but occasionally in his early poems the sentiment is broken by a forced gaiety in imitation of the eighteenth-century poet and satirist, Wessel. Andersen had plenty of pungent humor, but nevertheless the burlesque parodic style was not suited to him, and it is interesting to note how, when he attempts it, it seems to crumble from within. In "Mother and Child," for instance, it lifts its head in a single line, but is soon submerged in the warmly idyllic feeling; the same is true of the simple, classic little poems, "Evening Landscape," "Study from Nature," and "The Student." Among the finest of these pictorial poems is the song about Jutland and, even more, the song about his native island, Funen. The latter, which begins "*In Denmark I was born*," is perhaps the freshest and most charming patriotic song we have in Danish. Very characteristic of Andersen are the impressionistic poems, "March Violets," "Thou Mighty Death," and the curious little verses from Spain in which the intoxicating glow of the South that lays its spell on

the wanderer is mingled and contrasted with the calm starry radiance of the homeland now doubly dear in memory.

The novels will always be counted among the most valuable part of Andersen's writings. They are not such perfectly finished masterpieces as the fairy tales; they did not make such exacting demands on the artistic conscience of their creator, and they are often weak in the construction of the plot. The three earliest, *The Improvisator* (1835), *O.T.* (1836), and *Only a Fiddler* (1837), are all a veiled defense of Hans Christian Andersen and his work, and they are



H. C. Andersen

From a Daguerreotype, in the H. C. Andersen House, Odense

packed full of delightful incidents from his own experience. *Only a Fiddler* is perhaps the most typical of the three. *The Improvisator* is the one best known abroad and is especially attractive by virtue of its consistent local color, its clearly drawn subordinate characters, and its many ingenious situations. These qualities are, however, also present in the other novels. Most mature are *The Two Baronesses* (1848) and the charming idyl *Lucky Pehr* (1870). In these two the earlier tendency to mirror the author everywhere has given way to a genuinely objective study of the various characters.

Typical of Andersen's ability to see is a chapter from his book *In Sweden* entitled "Pictures *ad infinitum*." Nothing escapes him; his imagination is fascinated by the smallest and apparently most commonplace things, and everything forms itself in his mind as pictures. This tendency is marked even in his novels, while his great travel books, *A Poet's Bazar* (1842), *In Sweden* (1851), and *In Spain* (1863), are a succession of pictures from the past and the present. They bear the



HANS CHRISTIAN ANDERSEN
From a Photograph Taken about 1860

marks of being written by an impassioned observer and show the interplay of receptivity and creative thought in the author, or the brilliant mastery with which he could transmute an impression into words. Pictures *ad infinitum* might be the name also of his *Picture Book without Pictures* (1840) which an English author has called "an Iliad in a nutshell."

This little masterpiece is the finest expression of Andersen's romanticism—a romanticism more akin to the French in the 1830's than to the German in the beginning of the century. The romantic element is not merely present in the setting which gathers all the various pictures within the single frame of a moonlight mood; it is in the

principle of contrasts on which the whole is built and which is the very essence of romance. Contrast is the effective law that has guided the juxtaposition of the pictures—from the exotic, brilliant overture with the Hindu maid seeking to know the fate of her beloved, down to the simple and homely nursery scene in the last picture, "The Child's Evening Prayer." Therefore the picture book is made as motley and changing as possible; the most distant in time and space alternates with the near and familiar; the agony of death lies close to the impulsive joy of the child; tragedy is followed by comedy. And the element of contrast is present also in the individual pictures. Typical are the picture of the light woman in whom love of pleasure is contrasted with death, the misery of the present with the innocence of childhood; or the child of the proletariat, who on the day of the Revolution dies on the throne of France wrapped in imperial purple; or the quiet old maid who in her coffin is carried on a mad ride behind runaway horses; or the strangest one of all in its unsolved contradictions, the next to the last picture, that

of the prisoner who is carried away, no one knows where, and leaves behind him on the prison wall a scribbled bit of melody, no one knows what.

A Picture Book without Pictures brings us to the threshold of the Fairy Tales. Both have in common the important rôle played by the narrator with his constant marginal notes. This is a characteristic of Andersen's literary method so significant that it may perhaps contain the clue to why he was never quite at home either in the purely subjective lyric or in the purely objective drama. Both necessarily presuppose the absence of any narrator, any mediator between the subject matter and the audience. On the other hand, the presence of the narrator is a fundamental requisite of the fairy tale, and it was the harmony between the author's mentality and this special form of composition that gave his fairy tales their immediate success and lasting world fame.

Truth and beauty—that was the watchword of Hans Christian Andersen's authorship as he himself conceived it when he was at the peak of his powers. Reality is a fairy tale of which we know only a small part; truth alone is eternal.

Andersen broke definitely with the romanticism that had its face turned toward the past. He was a believer in the future and could be moved to enthusiasm by the fairy tale of reality, whether it came through the music of Wagner or through the progress of scientific achievement. New inventions give new impulses, and he drew not only on feeling and imagination, but also on intellect. "He expounds eternal truth, and therein lies greatness and romance."

He felt that the great creative writer must necessarily turn against all forms of imitation in literary art. In literature, as in the conception of life, the future must break with the past. Terse-ness, clarity, richness—these should be the characteristics of



H. C. ANDERSEN'S GRAVE AT ASSISTENS CEMETERY IN COPENHAGEN

Photographed for the REVIEW

the literature of the future. But as human character is the one fixed quantity in a shifting world, and the content of living literature is the emotions of the human heart, so its essence must always be the same, even though the external form changes.

Andersen felt that in his fairy tales he was working for the literature of the future. In "The Gardener and the Family," one of the stories which he especially recommends to the notice of his listeners, he has in a few words defined his position in the world of letters. He writes: "What no other gardener had thought of planting in the flower garden, he set in the kind of soil that each should have, and in shade or in sunshine as every kind required. He tended it in love, and it grew in magnificence."

* * *

Hans Christian Andersen was one of the people who, in the midst of a civilized age, retain deep traits of the primitive. He had the physical energy of a South Sea islander. He never rested, but traveled incessantly, in an age when travel in the South and the Orient was reserved for adventurers, professional entertainers, and millionaires. He sweated over his writing like a Balzac or a Kierkegaard. He had the primitive intelligence which is less able to adapt the ideas of others than to form new ones. He had the primitive man's intensely keen senses; saw, heard, smelled, felt, and tasted everything. Next after Oehlenschläger's verse, and not far behind it, Andersen's fairy tales are the most sensuous literary products we possess; everything is first hand perception and reproduction; light, color, and motion are rendered with the sureness of the uncivilized man. His emotional life was so violent that it frightened others and even himself. His friends were scandalized when he burst into tears at something they thought of no consequence, and they never tired of saying that he was hysterical.

Finally, he had the primitive man's religious feeling. We must not allow ourselves to be deceived by the fact that with his mind he criticized the Christian dogmas; in his religious action and reaction he was like a savage. A few incidents from his life will illustrate this. When as a poor lad, in his early days in Copenhagen, he was about to move into a room in Holmensgade, he had only sixteen rix-dollars, and the landlady wanted twenty. "This troubled me very much," he writes in his autobiography; "when she was gone out of the room, I seated myself on the sofa, and contemplated the portrait of her deceased husband: I was so wholly a child that, as the tears rolled down my own cheeks, I wetted the eyes of the portrait with my tears, in order that the dead man might feel how troubled I was, and influence the heart of his wife. She must



RUINS AT CAPRI

Drawing by H. C. Andersen, in the H. C. Andersen House, Odense

have seen that nothing more was to be drained out of me, for when she returned to the room she said that she would receive me into the house for the sixteen rix-dollars. I thanked God and the dead man." Andersen's later description of his own conduct as childish and that of the landlady as calculating is rationalism; what he actually did was to use magic—whether he had learned it of the witches or invented it himself. Or let us take another instance. Note his conception of the Lord's Supper. In a novel he spoke of it—and he is always to be taken at his word—as "Christ's bleeding body." For many years he never went to Communion, and with his mind he believed that Jesus was only a man. But when, as a man of fifty, he partook of the Lord's Supper again, he experienced the miracle, and returned from church absolutely crushed.

It is through such people, who in the midst of civilization have retained traits of the primitive, that culture is advanced. They are the creators; others can only use and adapt what they have discovered. But it is difficult for these great ones to come to terms with the others. Their struggle to be allowed to be themselves often takes the form of pettiness and oddities, the accounts of which fill their biographies. It would not be well if we were to form our opinion of their minds and personalities from the distorted image of them painted by small and jealous chroniclers.

It was the greatness of Andersen that he accepted his unique powers as a gift from on high and felt himself one with his calling as a writer. He knew his own value, and this often appeared to his contemporaries as nothing but vanity, but we know that he staked all on his mission. In the early part of his career this feeling may have been largely the vanity of the artist, but gradually it was purified. His mentor, the scientist Ørsted, pointed out to him that the chosen ones in the world live for an idea. His friend Jenny Lind showed him by her example that an artist's life may be a life of devotion, and in time his own life became equally consecrated. He renounced every experience that would not serve his work; his mode of living was not without its strain of asceticism; his diaries show how he disciplined himself and what it cost him. His great strength of character and his dogged perseverance are well known; it ought to be equally well known that behind his pride and self-assertion before men—especially his countrymen; for it is not easy in a small country to be a head taller than others—there was hidden a deep humility before God and a childlike submission to His will.

In his personal attitude Andersen had two fundamental traits in common with many other great men in the domain of art and literature. One was his firm faith in his tutelary spirit, his unshakable conviction that it would not desert him. The other was his relation of a docile and diligent learner from nature. It is thus we should picture to ourselves the great man: listening to the voice of his tutelary spirit and reverently observing nature. The two are never in contradiction; they are in everlasting union: What the one promises the other fulfils.



A JESUIT

*Drawing by H. C. Andersen,
in the H. C. Andersen
House, Odense*



A SQUARE IN ODENSE IN 1811, SHOWING ST. KNUD'S CHURCH IN THE BACKGROUND
From a Water Color by H. C. Roulund, now in the Odense Folk Museum

Childhood Home in Odense

By H. G. OLRİK

WHEN Hans Christian Andersen on his seventieth birthday was fêted by his friends, he said: "I am deeply grateful to you, and gratitude is the heart's remembrance."

This feeling of deep gratitude is nothing new for him; it is one of the keynotes of his famous autobiography, *The Story of My Life*, and it is especially noticeable in the early part of the book where he tells of his childhood. It is felt both in the things he tells, and, for the initiated, perhaps still more in what is omitted of those things which we now all know, sometimes better than he did. He was aware, of course, that his parents were very poor and socially obscure, and he knew by bitter experience that there was insanity in his immediate family—that his paternal grandfather was a poor demented and laughter-provoking figure whom the street boys tormented whenever he showed himself. He was not ignorant of the fact that his mother was of extremely low origin and that she had, before her marriage, given birth to a girl child whose father was not the man she married. But not a word of all this appears in what he relates about his parents. It is only recently that detailed information concerning this illegitimate sister has become available. Andersen does not mention his

mother's family except to say that as a child she lived in such poor circumstances that she was obliged to go out begging.

In comparison with his mother's childhood, his own was much brighter and more favorable. As an only child, he was his clever father's playmate and the apple of his grandmother's eye. By his mother he was sometimes coddled and sometimes left to his own innocent pleasures. These were the circumstances in which he spent his childhood in Odense until half a year after he had completed his fourteenth year and had been confirmed.

For this reason the memories of his childhood always appear to him in the most favorable light. It is with touching gratitude that he dwells upon the childish joys of these years, although the shadows of poverty, of his grandfather's insanity, and particularly of the recruiting of his father as a soldier in 1814 and of his early death in the boy's twelfth year, are not wanting in the picture that the son has drawn of his childhood home in Munkemöllestræde (Monk's Mill Lane), whither his parents moved when he himself was about two years old, and where he lived until half a year before he left Odense in September, 1819.

In 1836, a year after he had attained recognition as an author with his famous Italian novel, *The Improvisator*, and when, with the publication of the first little volume of *Tales Told for Children*, he had laid the foundation of his future world-wide fame, then came the time when he felt the need to set down, without foreign scenery such as he had used in *The Improvisator*, a series of recollections of his childhood and youth, recollections which had long been brewing in his mind and which now demanded expression. They found it in two novels: *O. T.*, which deals particularly with his intolerable relations with his illegitimate half-sister, upon whose traces he had come; and, a year later, *Only a Fiddler*, which describes his childhood and his departure for Copenhagen. In both books, scenes in Funen, and particularly in Odense, are pictured as they really were.

While he now busied himself with these distinctly personal themes, his thoughts were continually concerned with his native town, where his mother in 1833 had closed her eyes as inmate of a hospital. In March, 1836, he appealed to his townswoman, Miss Henriette Hanck, who was two years younger than himself and who also had literary talent, with a request that she should persuade her father, who was a schoolmaster in Odense and at the same time overseer of buildings for the diocese of Funen and a bit of an artist, to draw for him two small pictures of scenes from his native town. Of one of these pictures he said: "It must be the house where I lived as a child; it lies on the



ANDERSEN'S CHILDHOOD HOME IN MUNKEMÖLLESTRÆDE
From a Woodcut in "Illustreret Tidende"

right hand side as one goes from Klingenberg (a market place in Odense) to the mill. It is a little yellow house, close up to the wing of the baker's. A tarred leader hangs down along the wall at the point where the house juts forth." The picture was to be drawn, preferably, from the steps of the institution directly across the way, Eilschows Boder, the picturesque frame wing of which has unfortunately been torn down this year.

The other picture was to represent the end of a little garden down by the Odense River, "where, sitting on a stone, I have many an evening dreamed myself into other worlds." It was there he had stood and sung in his clear boyish voice, so that Odense's dignitaries, sipping their afternoon tea in summer houses in the neighboring gardens, had listened with admiration while the singing boy dreamed himself far into the world of adventure and waited for it to become real in the person of a prince from China (for he had heard that China lay directly under Odense River on the other side of the globe) who should suddenly pop up from under the ground and carry him away to show him all the wonders of the earth in other lands and among strange people.



A BIT OF THE ODENSE RIVER
Photographed by the Author

That happiness he was not to experience until many years later and in quite another way, but in 1836 a real beginning had been made on the second part of his childhood program of that which awaited him: "First one suffers a dreadful number of things—and then one becomes famous!" Therefore it was necessary for him now, down there in Copenhagen, to have pic-

tures before him of the town where he had spent his childhood. His wish was fulfilled. The picture of the little house—"The Poet's Nest in Eilschows Boder," as the artist inscribed it—was not entirely accurate; but thirty-two years later, when the poor boy from Odense had really become world-famous and had been made an honorary citizen of his native town, the drawing was brought forth, its inaccuracies corrected, and it was reproduced in a beautiful woodcut in the well-known Danish weekly *Illustreret Tidende* for January 6, 1868. It is this picture that is reproduced here from a copy which Hans Christian Andersen clipped out shortly after it appeared, caused to be framed, and presented to his brother writer, Frederik Paludan-Müller, with an inscription in his own handwriting.

The house, hideously disfigured in the course of time, with an added story above the very half of it which was Andersen's home, and further furnished with large-paned windows and arranged as a furniture store, bears on its gable, in the angle toward the neighboring house, a marble tablet which the Odense municipality caused to be erected there on April 2, 1875, the author's seventieth birthday. The inscription reads: "With this house are connected the fondest memories of Hans Christian Andersen's childhood." This inscription so goes to the heart of the matter that one might suppose that it would have protected from all outward injury and change the place where the writer of tales had had his well-beloved home, poor though it was, with its single room and its tiny kitchen. It is this home so charmingly described in *The Story of My Life*, with its shuttered gable window to which access was had by a ladder from within, and in the gutter outside of which stood his mother's little kitchen garden, a box full of earth,

with chives and parsley, which became transformed into fragrant roses in the tale of "The Snow Queen."

The house still stood there, quite unrecognizable from the street, but if one went through the door in the other gable-end into the yard, one could still see the original frame structure, and had anyone been willing to spend the money it would have cost to buy the house and



THE PART OF ANDERSEN'S CHILDHOOD HOME THAT IS STILL STANDING

Photographed for the REVIEW by H. Lönborg, Odense

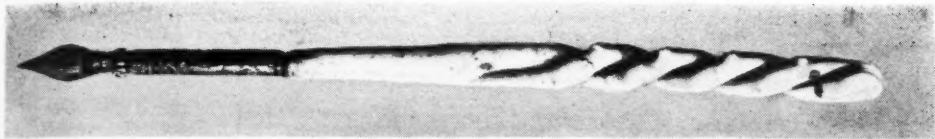
restore it to its original condition, this could have been done without great difficulty, for its interior and exterior measurements, as they were in Hans Christian Andersen's childhood, had by chance been preserved. As for the color, that had been described in the letter mentioned above. And now at last, in the eleventh hour, the people of Odense have decided to do this. From a fund belonging to the Odense Theater the necessary sums will be applied to the purchase of the house and its restoration to its original state. It will be a handsome but difficult commission for the architect to whom it is entrusted. Toward the memory of Hans Christian Andersen it is an act of reverence which seems in the highest degree called for, and which will certainly be appreciated according to its merits, both in his native land and in the world at large. For it was to this place of precious memories that Andersen always made his pilgrimage when, sometimes at long intervals, he came back to his native town, which contained nothing else that was dear to him after his old friends there were all dead and gone. And even after Odense had finally discovered what the town possessed in this son and had made him an honorary citizen, the house in Munkemöllestræde was still the goal of his visits. It would, then, seem to have been the most natural thing in the world if Odense had long since decided to preserve just this house as a memorial to the author of the Tales, and no more beautiful way could have been found of honoring him, the glory of whose renown has fallen also upon the town whose name is now everywhere coupled with his. Even up to last year the thing could have been so much more easily accomplished, since the surroundings of the house, by some kind freak of fortune,

*Photograph by Lönborg*ROOM IN THE H. C. ANDERSEN HOUSE IN ODENSE WITH
ANDERSEN'S OWN FURNITURE AND PICTURES

were strikingly unchanged. Directly opposite stood the lovely old frame houses from the eighteenth century, and just around the corner, as may be seen in the picture of his childhood home, lies the little Horse Market, whose nearest side, with the funny outer stone steps, is still as it was when Andersen played there as a boy and rested himself on the steps when he was tired of play.

The fact that not until the present writing, Twelfth Day, 1930, have steps been taken to preserve the childhood home of Hans Christian Andersen is due to the circumstance that in 1905 everyone's attention was directed to a little corner house in quite another quarter of the town, a house which, according to an oral tradition which was then generally believed, but which later investigations have largely discredited, was said to be Andersen's birthplace.

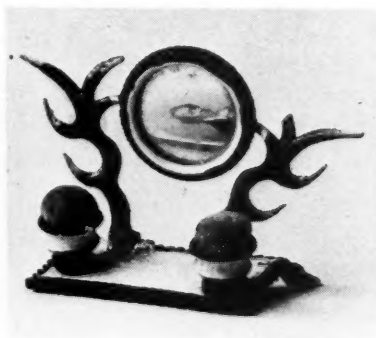
Although this tradition made its appearance five years before his death, Andersen never took the slightest notice of it. The house meant nothing to the man whose name it now bears, and it lies, moreover, in a street which had only bitter and cruel memories for his mother. But although this house is incorrectly called the birthplace



PEN USED BY HANS CHRISTIAN ANDERSEN AND PRESERVED BY THE COMPOSER EDVARD GRIEG
WHO WILLED IT TO THE H. C. ANDERSEN HOUSE

of Hans Christian Andersen, the various objects which have been gathered together there to form a little museum are indisputably of great value for his admirers. For the sake of these collections, a visit to the museum will be profitable to all those who for Hans Christian Andersen's sake come to Odense and who seek in vain in its streets and squares and along the gently flowing river for anything that has been wholly preserved from the days of his childhood there.

Here in this little house, whose thin walls and anything but fire proof rooms form an unsafe repository for such rare treasures, one may follow, in pictures and letters, in documents and books, his active life through all of its seventy years; and to one who possesses even a spark of the poetic imagination which Andersen had in such full measure, there will seem to come from these old papers, from these pictures of those he loved and who called themselves his friends, from these objects which have been in his possession and have been dear to him,—there will seem to come a soft voice silently telling how once upon a time there was born in a poultry yard a strange bird who later as a swan soared high into the heavens on wings of adventure and was known and loved the wide world over for his beautiful song—song which even to this day, because it flowed from his warm heart and mirrored his moods and his tears, goes directly to the heart of every one who has ears to hear its pure and primitive tones.



TINY MIRROR, ONLY TWO
AND A HALF INCHES IN
DIAMETER, GIVEN ANDER-
SEN BY JENNY LIND—

ACCORDING TO A TRADI-
TION, "SO THAT HE SHOULD
SEE HOW HOMELY HE
WAS"

H. C. Andersen House

The Poet and the Fair Sex

By KAI FRIIS MÖLLER

THE ENTIRE love life of Hans Christian Andersen consists of three unrequited loves. His unhappy lot as a lover has given occasion to more ingenious explanations than are really necessary, since his three abortive wooings may without difficulty be attributed to his notorious uncomeliness. Even in such cases where



HANS CHRISTIAN ANDERSEN

From a Painting by Chr. A. Jensen, the Earliest Picture of Andersen in Existence

the fair one has been enough of a hero worshipper to find for the moment that his physical defects were of minor importance as compared with his intellectual advantages, this same uncomeliness has nevertheless reacted against him by filling his ever self-absorbed mind with his own depressing image, which at the decisive moment made him confused and uncertain, ready for instant flight and lasting resignation.

It is worth noting also that in his youth he received certain impressions of the sex which were not precisely calculated to make him particularly eager to make its further acquaintance. As a school-boy in the Slagelse grammar school he had shuddered to observe the coarse gallantries of the headmaster's wife.

"The ideas I acquired about women were anything but good, and the lady assured me that they were all like her," he tells in those notes of his youth which Professor Hans Brix caused to be published a few years ago under the title *The Book of H. C. Andersen's Life, 1805-1831*—a book which presents a livelier and more detailed description of the writer's youth than the corresponding chapters of his autobiography, in which his poverty-stricken youth merely serves as the background for the world-wide fame came later and was the "fairy tale of his life."

Perhaps the terror with which the unattractive Madam Meisling inspired him by her shameless erotomania (which went so far that in an idle moment she even made advances to him) is at least partly

responsible for the fact that he, in spite of his early developed poetic sensitiveness and imagination, was so strangely long about falling in love.

It is true that during his last year at school he had sought to place himself on terms of equality with his already wildly infatuated comrades by imagining that he was in love with Oehlenschläger's daughter, Lotte, a girl of thirteen or fourteen years. "I worshipped Oehlenschläger, and I thought that this worship might be transferred to the daughter," he relates in the above-mentioned notes. "I found it poetic to love his daughter, and I decided to do so. I gazed at her; I wanted so much to be in love, but I could not. Yet my glances were observed, and it was said: 'He loves Lotte.' I myself believed it, although I remember well that I wondered that one could be in love at will!—Ah, well, I loved Lotte, but it was really her father I meant."

This imaginary infatuation, however, was of short duration. On the night after a ball at the home of Commander Wulff, Andersen cried himself to sleep because he felt that on account of his shabby dress he must have cut a poor figure in Lotte's eyes, but when he awoke the next morning he found that the young daughter of the house, Ida, was "much prettier," "far more gentle," and "really more friendly toward me." This impression quite did away with his imaginary infatuation without replacing it with one more real. For many years Andersen's emotional life was again absolutely dominated by his literary ambitions.

Not until he was twenty-five did he fall seriously in love, when during a holiday at Funen he met the dark-eyed brunette, Riborg Voigt, daughter of a Faaborg magnate, the factor Voigt, whose son, Christian, was Andersen's student comrade and friend. Although Andersen's love for this merry and friendly girl later seemed to him as the most violent emotion he had ever experienced, it did not have the character of an overwhelming love at first sight. It flattered him that his friend's sister at their first meeting showed interest in his poems and gave evidence of "a sort of respect," and he felt himself extraordinarily stimulated by her attention. He writes: "I felt myself actually so aroused, and young and old listened to me with pleasure and interest, I have never felt so sane, so rich in humor, and I saw how happily, in what a sisterly manner *she* smiled upon me." As one sees, the fair Riborg had first made an impression on his literary vanity rather than upon his heart. When during the evening he heard that she was secretly betrothed to a childhood friend whom her parents did not favor as a son-in-law, he was not in the least jealous. "The poor girl," I thought. 'She too has sorrows of the heart.'"

In the course of the following day his pleasure in being in her company grew little by little into a feeling which, in the evening when he made up the day's reckoning, frightened him. "When at home in my lodging I wished to reflect upon it, I came to no conclusion but a strange fear; I felt so happy there, and yet there came over me a longing to go away; I must—I would, and I decided to depart the next day at noon." When he had returned to his headquarters at Odense he could do nothing but talk so much of the beautiful Riborg that the young women of the place teased him, saying that now at last he had fallen in love. "The first time I heard this



RIBORG VOIGT
From a Daguerreotype, 1830

it was as if my whole body were afire," he notes. He was able, however, to cool his ardor by the sensible reflection that with his meager income it was impossible to contemplate marriage. "There was really as yet no thought of passion," he states, and Riborg would quickly have become merely a friendly memory had not chance so willed that during the winter he was to see her again in Copenhagen, whither she accompanied a friend who was to undergo an eye operation. Andersen hastened to pay a call on the ladies, which was no more than mere politeness demanded, but when Riborg herself opened the door he completely lost countenance. "I do not know—I stood there like a fool and stammered out something about whether a Miss — (I mentioned the lady who was ill) lived there. She blushed (presumably on my behalf), and invited me into the room, where little by little I became my natural self." The visit was often repeated. One day Andersen read some of his newest work aloud to the ladies. "When I went she held out her hand in thanks for my reading. I pressed it to my lips, while my heart was ready to burst. Now for the first time it was plain to me that I loved her! Loved her with all my heart." He no longer doubted that his love was reciprocated, and how could he when the girl was quite evidently anything but offended at receiving from him verses in which he declared himself in unmistakable terms: "*Thought of my thoughts art thou alone—*" he wrote, but the report of her secret engagement to the young forestry candidate in Faaborg

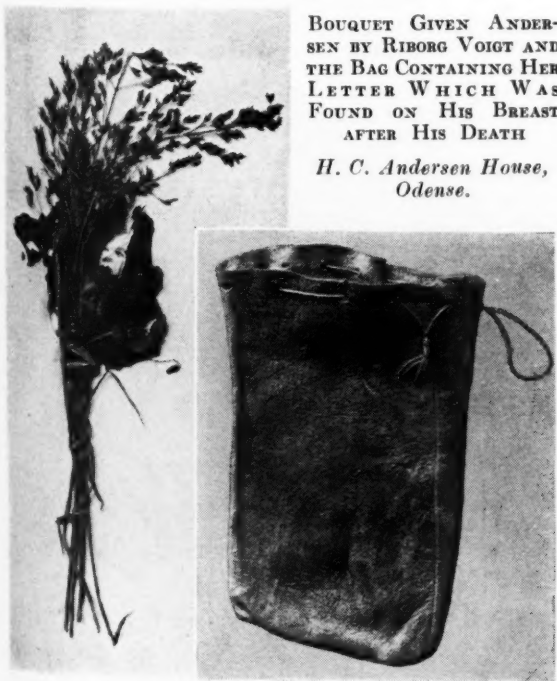
troubled him. It was necessary for Andersen to confide in someone, and he chose her brother, who surely should be able to make the matter clear to him. He was fortunate enough to find Christian at home alone, and by literary by-paths he came round little by little to his subject. "There was a long deep pause; then he pressed my hand and said that he had surmised my feelings. Regarding his sister he knew no more than that she regarded me with special interest and kindly feelings." Concerning the secret engagement Andersen received no definite information, because of the arrival of "some merry friends," whose presence naturally put an end to the conversation. This interview had such a harrowing effect upon Andersen's feelings that after his return home he fell in a faint. The next day he sent Riborg an ardent letter in which, without any poetic circumlocutions, he asked her about her feelings toward him—and toward the other.

"When she had read my letter," he relates, "I heard"—from Christian of course—"that she burst into tears and was most unhappy. For several years she had wept and sorrowed because her parents were opposed to her love, and now—I shall not write down my own thoughts here; she said: 'What would Andersen think if I, even for his sake, should break my former troth? Would he not have reason to fear the same?'—She said that it was her duty to remain faithful to the other, that he would be unhappy, and that he clung to her with heart and soul."

In this description of Riborg's feelings upon receiving Andersen's declaration one traces not only the brother's friendly effort to convey the rejection of his suit to Andersen as gently as possible, but also Andersen's own desire not to appear as an unconditionally despised wooer in the eyes of the lady to whom the entire "Book of his Life" is addressed, Louise Collin, the object of his next serious infatuation. That Riborg was thrilled at receiving

BOUQUET GIVEN ANDERSEN BY RIBORG VOIGT AND THE BAG CONTAINING HER LETTER WHICH WAS FOUND ON HIS BREAST AFTER HIS DEATH

H. C. Andersen House, Odense.





LOUISE COLLIN
*Painting by Wilhelm Marstrand, in the
 H. C. Andersen House, Odense*

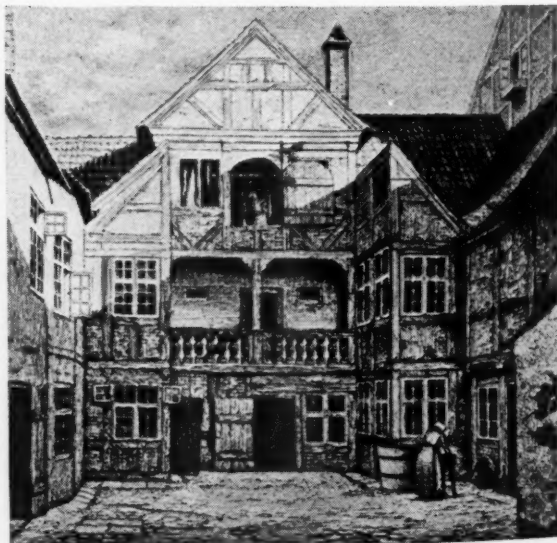
found on his breast a little pouch in which he had preserved all through his life her last greeting.

A year after his parting from Riborg, Andersen's heart was sufficiently healed to be ready for another wound. The object of his love was, as we have said before, Louise Collin, youngest daughter of his benefactor, State Councilor Collin.

From Andersen's earliest youth the influential official, Jonas Collin, had taken a fatherly interest in him and had opened his home to the boy. In the son, Edvard Collin, Andersen had found a friend of his own age who stood by him all through his life, but who sometimes, because of his lack of understanding of the peculiarities of genius, wounded the sensitive young author.

the addresses of the *author* Hans Christian Andersen is not to be doubted; but what she felt for the man could scarcely have been anything more than the "sisterly" friendship which rejoiced him at their first meeting, and of which we have written evidence in the affectionate, but restrained little note which she sent him by her brother's hand after her departure from Copenhagen: "Farewell, farewell! I hope that Christian will soon be able to tell me that you are as calm and contented as before. With warm friendship. Riborg."

She married her forester, and her path and Andersen's never crossed again. But after his death there was



THE COLLIN HOME IN STORE STRANDSTREDE, SEEN FROM
 THE INNER COURT

Andersen, who was now thirty-one years old, fell violently in love with his friend Edvard's eighteen-year-old sister, Louise, and in a letter, which has been preserved, he declares himself in this delicately enigmatical manner: "Since I regard Edvard as a brother, it is natural enough that you are—his sister." Alas, for all that sisterliness! It is a phrase of ill omen, which prepares one for the outcome of the affair. Louise permitted her elder sister, Ingeborg, to read the letter in order that she might prevent Andersen from coming out with a direct proposal, which would certainly have been ill received by the entire patrician family. Shortly afterwards Louise became engaged to a young jurist who belonged to "good society." In a New Year's letter to a friend, Andersen bitterly declared: "He who is neither handsome nor rich can never win a woman's heart."

Eight years later Andersen met the woman who was to become the object of his third and deepest love—the famous singer Jenny Lind, "the Swedish Nightingale," whose naïve artist's soul was so wonderfully congenial with his own. Their acquaintanceship began in 1840, during the diva's stay in Copenhagen, when Andersen, without any introduction, paid her a visit at her hotel. When she returned three years later to appear at the Royal Theater, he became her daily companion. The entries in his journal for September deal only with her, and they culminate in the open declaration, "I love her." But though the pages of his journal patiently endured the outpourings of his heart, the diva was not so patient. When in the course of an evening walk he drew her aside from the rest of the company in order to confide to her his feelings, she answered him in a manner that was almost heartlessly prosaic: "Now, then, Andersen! Stretch out your long shanks! The others are already home!"

Even though in such remarks as this she made herself ever so much "of the earth, earthy," she remained, nevertheless, for Andersen so complete a revelation of the born genius that the effect seemed supernatural. Her singing was the inspiration both for the story of "The Nightingale"—the real nightingale, whose singing drove death from the heart of the Emperor of China—and of "The Angel," which "spreads great white wings and floats down to the earth to carry the poor sick child's soul up there where everything which here below has been pure and good, even though despised, is brought into harmony with the Eternal Choir."

All further wooing on Andersen's part was definitely ended by Jenny Lind in 1845 when, during a farewell dinner at the Hotel Royal in Copenhagen, she drank a toast to him as—her brother. On



JENNY LIND AS NORMA

*From a Colored Drawing by Edvard Lehmann, in the
Royal Library, Copenhagen*

her lips this was no idle word. For although Andersen never was fortunate enough to be loved by Jenny Lind as he loved her—with a love, as he remarked in his old age, which was scarcely as violent as his feeling for Riborg, but stronger and truer—still he found in her one who seemed predestined to be a sister, akin to him in genius and artistic destiny. This sister and brother relationship was renewed and confirmed through companionship out in the great world, in Berlin and London, where these two enjoyed almost identical popularity. But while the sister was wholly a sister, it was sometimes difficult for the brother to

feel that he was merely that and nothing more. During a stay in Berlin, in the winter of 1845-46, Andersen had hoped to spend Christmas Eve together with Jenny Lind. He himself tells of this after describing how he had been fêted by Berlin society: "And amid all this revelry and festivity, amid all this superfluity of kindness and interest in making my stay there agreeable, one evening stood empty, unoccupied, one evening in which I suddenly felt loneliness in its most crushing form. That was Christmas Eve, just that one evening that with the mind of a child I saw in all its festive glory, when it seemed that I must see the Christmas tree, rejoice in the joy of the children, and see their elders become children once more. On just this evening when, as I heard later from the many who would have been glad to extend their hospitality, everyone believed that I had already accepted an invitation to some place where I preferred to be, I was all alone in my room at the hotel, thinking of my home in Copenhagen. Jenny Lind was in Berlin, was giving concerts there; the public admired and

worshipped her, not only as an artist but also as a woman, and this double worship created such enthusiasm that the theater was literally stormed when she sang. In every town, in all places to which I came, the talk was of her, but for me this talk was not needed, for she was deep in my thoughts, and it had been my fondest dream to spend Christmas Eve with her. I was convinced that, should I at that time be in Berlin, this holiday evening would be spent in her society. It was such a firm conviction with me that I refused all invitations from my friends in Berlin, and then when the evening came—I had not been invited by Jenny Lind, and I sat all alone in my hotel, feeling so forsaken. I opened my window and looked up at the starry heavens; that was my Christmas tree. I felt so bruised in spirit. Others may call me sentimental; they know the word—I know the feeling.

"The next morning I was vexed, childishly vexed at my wasted Christmas Eve, and I told Jenny Lind how cheerlessly I had spent it. 'I thought you were in the company of princes and princesses,' she said. Then I told her that I had refused all invitations in order to be with her, and that I had looked forward to this for a long, long time, that it was just for this reason that I had come to Berlin during the Christmas holidays.

"'Child,' she said, smiling, stroked my brow with her hand, laughed at me, and continued: 'It never occurred to me, and besides I was invited out, but now we must have Christmas Eve all over again, and I shall have the tree lighted for the child. On New Year's Eve we shall have the tree at my home.' And so on the very last evening of the year at her home there was a tree with lights and decorations for me alone. Jenny Lind, her companion, and I were all the company. We three children from the North were gathered together on Sylvester Eve. I was the child for whom the tree was lighted. It was like children playing 'Visitors.' Everything was arranged as for a great party—tea, ices, and finally supper. Jenny Lind sang a long aria and a couple of Swedish songs. It was quite a festive soirée, and all the gifts on the tree were for me. Our quiet, festive evening was rumored abroad and was mentioned in the newspapers. The two children from the North, Jenny Lind and Andersen, both under the Christmas tree. That was about the substance of the newspaper comment."

In this youthful, almost infantile way, did Andersen's love find expression even when he was a man in his forties.

It is no wonder, then, that the buxom Madame Meisling's overtures to him as a callow youth of twenty had been in vain. And it is also easily understood why more sensitive women would rather have him as a brother than as a lover.



BASNÆS MANOR IN ZEALAND WHERE ANDERSEN IN HIS LATER YEARS GENERALLY SPENT
CHRISTMAS AND A PART OF THE SUMMER AS A GUEST

From a Drawing by Chr. Hetsch

H. C. Andersen Abroad and at Home

By JULIUS CLAUSEN

THE PSYCHOLOGY of the Danish writer of fairy tales forms a chapter by itself.

Two currents, flowing in opposite directions, appear to have run through the soul life of Hans Christian Andersen. Incomprehensible as it may seem, they did not exclude each other, but both had their sources in characteristics apparently irreconcilable in the same mind. Andersen was by nature timid, easily terrified by trifles. A red spot on his knee or a tiny scratch on his finger disturbed him. A slightly unfavorable criticism or a sarcastic word was enough to discourage him completely and to bring him to tears. He was sensitive beyond all reason, like the true neurasthenic that he was. But along with his humility concerning himself and his gratitude to those who helped

him on his way, Andersen displayed toward the world in general a vanity which by its childishness bordered on the ridiculous, and he was not lacking in ability to assert himself. With his shy vulnerability he could combine a frankness, an almost daring importunity, when he wished to reach the goal of his desires. Upon the strength of his desires depended the decision as to which of his two souls, the despondent one or the courageous one, should win the victory.

These characteristics show most strongly in Andersen as a traveler. The longing to go far afield was one of the strongest elements in his character. It was this which drove him as a fourteen-year-old lad from his native island over to the capital. With all his naïveté he felt instinctively that it was necessary

for him to push and use his elbows if he was to get on; and he used them to the best of his ability.

It was this longing that drove Andersen out into the world even up to the time when as a palsied old man he could scarcely control his limbs. From 1833 to 1873 there were but few years in which he did not make a little journey, now to the North, now to the South, sometimes to the East, sometimes to the West. Like another Danish poet, Baggesen, he became a constant traveler. Since Andersen was particularly sensitive as to his bodily comfort and safety, these frequent journeys show the strength of his impulse to travel. Had it been in our day, when one may travel in the same railway coach from Ostend to Constantinople and rest in a sleeping-car, and when it is possible to cross the Atlantic in five or six days on a 50,000-ton steamer, the undertaking would not have been so worthy of remark. But at that time a journey was a journey, an event not to be regarded as a bagatelle. When Andersen made his first trip to Paris and Italy, the steamship was just coming into use, but on land the diligence was still the only official means of transportation. A famous chapter in Andersen's travel book, *A Poet's Bazaar*, is that in which he describes his first railway journey in 1839 from Leipzig to Dresden—how the conductor locks the carriage, and how the telegraph poles "fly" past. Andersen is completely enraptured by this speed. One may see the landscape for a longer time through the window of a diligence, but one does not see it better. And the hurry electrifies him. In his joy in traveling he forgets his fear. Had Hans Christian Andersen lived in our day, he surely would have made the flight around the world in an airship. That would have been something for his imagination. For imagination was his dominant characteristic. It was that which drove him out on long journeys.

We must not forget that traveling was no joke two generations ago. To Sweden, Germany, Holland, or France it was not so bad. But when Andersen, in 1840 or thereabout, traveled to Greece, Turkey, and Serbia, without knowing a word of the languages of the countries he was to visit, that was a real adventure. Although he endured agonies of sea-sickness, yet he traveled both to Spain and Portugal and to England, and it was only his advanced age that made it impossible for him to accept an invitation to visit the United States. There certainly was no lack of desire.

And when, after days of having been jolted about or after wakeful nights, he arrived at his hotel, then his fears and anxieties began in earnest. The head of the bed was too low, the sheets were damp, and because of his fear of fire he was obliged to get up several times during the night to assure himself that the candle had been properly extinguished—this in spite of the fact that he himself, before he went to bed, had carefully pinched the wick between his dampened fingers.

His ability to converse in foreign languages was rather limited. Although he became a friend of the hereditary Grand Duke of Weimar, his conversations with his distinguished friend must, to judge from his letters, have been carried on in anything but faultless



ANDERSEN'S TRAVELING EQUIPMENT
In the H. C. Andersen House, Odense



ITALIAN PEASANT WOMAN
Drawing by H. C. Andersen, in the
H. C. Andersen House, Odense

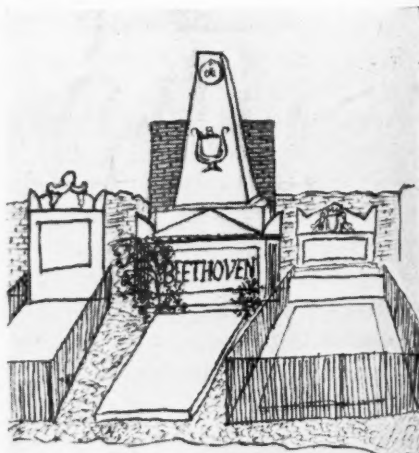
German. When Andersen essayed to speak English with his good friend Dickens in London, the latter said, "My dear friend, please speak Danish. I understand it much better than your English." When Andersen made his first visit to Paris it was midsummer and scorchingly hot. Exhausted, he dashed into a café, threw himself into a chair, fanned himself with his handkerchief, and uttered the one word "Eau" (water). The waiter did not understand that what he meant was "de l'eau," but believed that the foreign gentleman was ill and that he was crying, "Oh! Oh!"

About the beginning of each year Andersen would examine his budget to ascertain whether he would be able to afford a journey abroad the following spring. As a bachelor his daily habits were very modest; he spent very little beyond his traveling expenses, and at home he was nearly always a guest. And yet the entire estate of this world-famous author amounted at his death to only

about \$25,000 for the work of a lifetime and a world-wide renown. It was a world, to be sure, which appropriated Andersen's work to itself without remuneration (this was before the days of international copyrights) and left him only the fame. But it never occurred to Andersen to complain at thus being exploited quite without pay. In his childish joy and naïve vanity he was almost ready to thank those who imposed upon him.

But he was happy when in any year he had earned so much that he was able to invite one of his young friends to travel with him in his old age as a companion upon whom he could lean. One of these traveling companions, William Bloch, who subsequently became stage manager at the Royal Theater in Copenhagen, has told me a number of characteristic anecdotes from the journey upon which he accompanied Andersen. As they have not hitherto been published and since they present a brilliant portrait of Andersen's dualism of soul, I shall repeat them here.

The journey began with a discord. In Hamburg, as they were passing through,



BEETHOVEN'S GRAVE
Drawing by H. C. Andersen, in the
H. C. Andersen House, Odense



TASSO'S HOUSE IN SORRENTO

*Drawing by H. C. Andersen. Now in the
H. C. Andersen House, Odense*

Bloch expressed a desire one morning to go out and see something of the town. The following dialogue ensued:

Andersen—"Well, that seems to me to be reasonable enough. How long shall you be gone?"

Bloch—"I can't say precisely."

Andersen—"Oh, but you must. I shall be waiting for you. Shall we say two hours?"

Bloch—"Very well."

After enjoying himself by wandering about Hamburg for two and a half hours, Bloch returned to the hotel. Andersen came rushing towards him with clenched hands and cried, "So there you are at last, you . . . ! How can you behave so impudently?"

Bloch (Astonished)—"What have I done?"

Andersen—"You ask me that! Didn't you say that you would be back at eleven o'clock? It is now half past. I thought you had been run over, and I was on the point of telegraphing to your family. Fie upon you! You have behaved very badly."

Half an hour later Andersen begged his young traveling companion to forgive him for this violent outburst. This little

episode is like a fairy tale about Andersen's imagination.

Later on they were in Vienna, where an invitation awaited them from a brother author who had arranged an elaborate dinner party in honor of his Danish colleague. During the fish course Andersen whispered to Bloch, "There was a pin in the fish. I have swallowed it." Such nervous hallucinations were frequent with Andersen and were not unknown to those who were close to him. Bloch, therefore, made light of it, but this irritated Andersen. He began to complain loudly and became uneasy and disagreeable. The host and the other guests were depressed, and the party was ruined. As soon as they had arisen from the table Andersen called for his carriage. When Bloch gave the coachman instructions to drive to their hotel, Andersen interrupted him and gave the order, "To the theater!" Bloch was astonished and asked if Andersen did not feel ill. "Nonsense!" was the curt reply. His imagination had done its worst, and now the writer of fairy tales had come back to earth again.

As time went on Bloch began to understand that Andersen must not be excited, that the balance of his mind must not be disturbed. The following little stratagem shows how this was accomplished.

While they were in Verona there was a riot, and the soldiers fired upon the rioters. While Andersen, who was quite unaware of this, was sitting in a café with his friend, a volley of shots was heard at some distance. "What was that?" demanded Andersen. "I heard nothing," replied the diplomatic Bloch, who knew about the riots but had not wished to disturb Andersen, who would immediately have believed that he was going to be shot. Andersen continued to read his paper and drink his coffee. Another volley. "Listen! Again!" exclaimed Andersen. "That must have been a street car," said Bloch. "Oh," said Andersen



"PICTURESQUE AMERICA," PRESENTED TO ANDERSEN BY AMERICAN SCHOOL CHILDREN
In the H. C. Andersen House, Odense

and continued to read. A little later, when a third volley was heard, Andersen remarked calmly, "There must be a lot of street cars in this town." This time the incident had not penetrated the hedge of his imagination and had not reached Andersen at all.

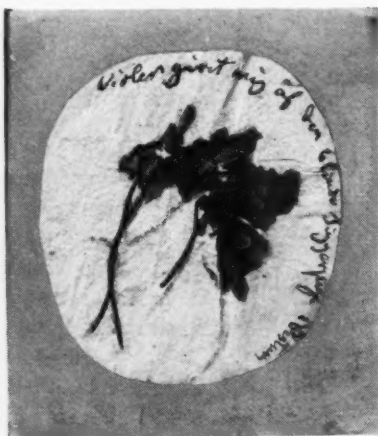
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Andersen was happier abroad than at home. His longing for freedom was satisfied, and he saw in every stranger a friend, a person who wished him well. When he came home to his own country, distrust and despondency again settled upon him, and in spite of his many good friends who desired nothing better than to help him and stand guard over him, he was often discouraged, often became irritable

and exacting, although he regretted it afterwards and would shed tears over his own unreasonableness. Hans Christian Andersen was from the day of his birth nervous in every fiber of his being.

A home in the narrower sense of the word was something that Andersen never possessed. All through his life he lived almost like a bachelor student. He would hire from some elderly woman two

modest rooms—a living room and a bedroom—and she would wait upon him and make his tea in the morning. For his other meals Andersen always went out, seldom to restaurants, but most often to the homes of his friends. For many years he lived in one of the oldest and most picturesque quarters of the town, Nyhavn, by the old canal which extends like a wedge from the harbor to the city's largest square,



VIOLETS GIVEN ANDERSEN BY A BLIND
BEGGAR GIRL IN PAESTUM, ITALY, AND
PRESERVED BY HIM. THE INSCRIPTION
IS IN HIS OWN HAND

Kongens Nytorv, and where smaller vessels seek shelter and have their homes. The houses front directly on the canal, quite in the Dutch manner. During half a score of years Andersen lived on the left bank at the house of a Mrs. Anholm, in number 67. During his later years he hired rooms from a Miss Hallager at number 18, until his increasing feebleness—for Andersen aged early—prompted his friends, the merchant M. G. Melchior and his wife, to offer him a home and the care that he required at their country place, Rolighed (Tranquillity), a short distance outside of Copenhagen. There Andersen spent the last two years of his life, and there he drew his last breath on the fourth day of August, 1875.

Hans Christian Andersen was a poor child when as a fourteen-year-old lad he walked for the first time through the West Gate of Copenhagen, and his demands upon the material good things of life were always modest. Only upon his clothing did he occasionally spend a little, and perhaps this may be regarded as an



THE WHITE HOUSE, THE SECOND FROM THE LEFT, IS NUMBER 67 NYHAVN, WHERE ANDERSEN LODGED FOR YEARS



ROLIGHED, THE COUNTRY HOME OF THE MELCHIOR FAMILY, WHERE ANDERSEN DIED

innocent outcropping of his vanity. He loved also a certain degree of comfort, which he was unable to attain in his modest lodgings, and for that reason he thrived best on the manorial estates of Zealand, where he was a frequent guest and a welcome one. To have the famous writer as a house guest gave the castle in question a certain prestige. Every summer and every Christmas Andersen made a longer or shorter stay at the Zealand estates, Basnæs and Holsteinborg. He visited also the very greatest landed proprietors, such as Moltke of Bregentved and Frijs of Frijsenborg in Jutland. Andersen loved to make himself useful; he pressed flowers and arranged the loveliest bouquets of the flowers of the field. No one else was so clever as he at cutting out figures in paper—black and white; and last but not least, he was never niggardly about

reading aloud from his tales. But on the other hand, he was so nervous that he could not tolerate the slightest noise or disturbance.

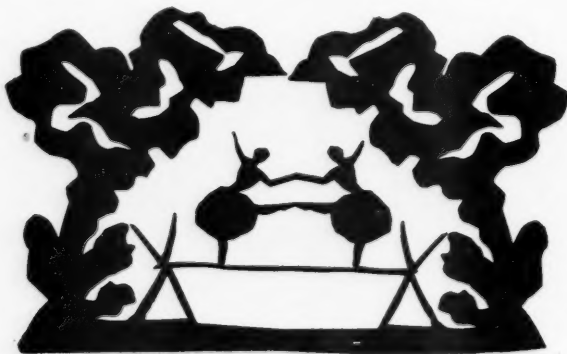
Aside from his journeys abroad and his visits to country estates, Andersen's daily life was regularity itself. It is true that he was a welcome and frequent guest at great dinners, but he enjoyed himself very well indeed in the circle of his intimate friends. How did our writer of tales pass his days? He was not an early riser (nervous persons seldom are), and he seldom worked in the forenoon. He took his lunch out, and then devoted several hours to walking or to a visit. Did it so happen that he had just completed a new tale, he was sure to have it in his pocket, and he was not happy until he could count on the applause of his friends. He loved to read from his own works.

From his earliest youth it was the custom of Andersen to dine in rotation with the families that were friendly to him. This custom had its origin in the desire of his friends to see that the poor young student was properly fed; in the course of the years it became a fixed institution. Thus on Sundays and Thursdays he dined with various members of the Collin family, and on Wednesdays he took dinner with the Ørsted family, continuing to do so long after the death

of the head of the family, Hans Christian Ørsted, the discoverer of electromagnetism, who was perhaps the most finely appreciative of Andersen's protectors. In this manner his entire week was divided up, that is to say, when he was not invited to some special affair.

In those days one dined early in Copenhagen. Dinner was about three o'clock, and thus Andersen could have some little time to himself before he went to the National Theater, which lay five minutes walk from his lodging, and where nearly every evening, from the free seat which was always at his disposal, he witnessed an act or two of the performance. Although he himself was not an outstanding dramatic writer, Andersen was extremely fond of the theater, and not least when there was a musical piece or an opera, for he was an ardent lover of music.

At about nine o'clock he would be back in his quiet and lonely lodging. And it was in the hours that followed that his Muse most often visited him. Naturally, ideas often came to him in the course of the day. But it was in the late evening hours that he wrote them down. And Andersen knew the art and the labor of writing and rewriting. Often the watchman had called the hour of midnight before the teller of fairy tales extinguished his light.



PAPER FIGURE CUT BY H. C. ANDERSEN

CURRENT EVENTS



U · S · A ·

¶ William Howard Taft, former President of the United States, and Chief Justice of the Supreme Court, died at his home in Washington, D.C., March 8. President Hoover, announcing the death officially and ordering a period of mourning, said: "Mr. Taft's service to our country has been of rare distinction and was marked by a purity of patriotism, a lofty disinterestedness, and a devotion to the best interests of the nation that deserve and will ever command the grateful memory of his countrymen. His private life was characterized by a simplicity of virtue that won for him a place in the affections of his fellow countrymen rarely equalled by any man." ¶ William Howard Taft was born in Cincinnati, Ohio, in 1857, and was graduated from Yale University. His career is without parallel in the number of important offices he held. Not only was he the only man who was ever both President of the United States and Chief Justice of the Supreme Court, but he served as Solicitor General, Governor General of the Philippines, and Secretary of War. In 1908 he was elected President on the Republican ticket. In 1912 he was again nominated, but was defeated by Woodrow Wilson. ¶ After leaving the White House Mr. Taft accepted an offer to become professor of Constitutional law at his alma mater, Yale University, where he was one of the most popular members of the faculty. From this quiet and congenial work he was called to the Supreme Bench, in 1921, and remained there until his illness forced him to resign a month before his death. There is no doubt that Mr. Taft was, by temperament and training, more at home on the bench than in the White House; nevertheless his career

as President shows much constructive legislation. He was buried in Arlington National Cemetery with the highest military and civil honors and in the presence of ten thousand people. ¶ The first year of President Hoover in office was made the occasion for a political stock taking in which Senator Simeon D. Fess, of Ohio, the Republican party whip in the Senate, reviewed in a speech lasting two hours the accomplishments of the administration. Senator Fess also took occasion to answer the Senate critics on such outstanding subjects as the tariff and prohibition, asserting that the President could not interfere in the rate making, and holding that the dry laws had benefited the country. ¶ The Hoover administration, the Senator declared, had inherited some problems difficult of solution, and he cited the farm relief situation as one instance of what confronted the new occupant of the White House. As for the naval conference in London, the speaker was hopeful of results, and considered the President's interest as of paramount importance to the nation's welfare. The Senator thought that if nothing more had been done by the administration, the chief executive's part in reassuring the country at the time of the financial chaos would stamp President Hoover as uniquely capable of guiding private industry "through a maze of crises, in the interests of prosperity and employment of labor." ¶ Replying to the Republican spokesman, Senator Harrison, the acting Democratic leader, minimized the importance of the administration's achievements during the first twelve months and claimed that neither in the matter of farm relief nor employment of labor had the Hoover régime fulfilled its promises. ¶ While the hearings before the House Judiciary Committee afforded both wets and dries a

chance to advance their claims, the battle appeared to be evenly drawn in that representative men and women on both sides presented facts and figures meant to uphold their contentions. On the side of the anti-prohibitionists such well-known persons as General W. W. Atterbury, president of the Pennsylvania Railroad, and Pierre S. du Pont, chairman of the board of E. I. du Pont de Nemours Company, denied that business had obtained any salutary effect from prohibition, while on the other hand Henry Ford and Thomas A. Edison had messages read before the committee giving the exact opposite opinion. In the meantime *The Literary Digest* sent out millions of questionnaires in an effort to learn the sentiment throughout the country on this important subject of the Eighteenth Amendment. ¶ The appointment by the President of Charles Evans Hughes to become Chief Justice of the Supreme Court of the United States, in succession to the late William Howard Taft, whose resignation was due to illness, takes from the Court of International Justice at The Hague an American statesman whose career is identified with the nation's progress in many directions. Notified of his confirmation by the Senate, the new Chief Justice stated that "the ideals and principles relating to public service with which I entered public life twenty-five years ago, and which I have tried to exemplify in public office, I hold unaltered." ¶ That former President Coolidge is still a figure of national importance was proven at the dedication of the great Arizona dam bearing his name. The Coolidge Dam is the great irrigation structure on the Gila River designed to furnish water for 1,000,000 acres, including the Sacaton Indian reservation. The fact that the dam is 130 miles southeast of Phoenix and thirty miles from Globe, the nearest railroad point, did not prevent 15,000 people from gathering at the dedication.



DENMARK

¶ Denmark is preparing to observe the one hundred and twenty-fifth birthday of Hans Christian Andersen, April 2, in a manner befitting the genius and fame of the Danish writer of fairy tales and stories, and it is very likely that in many other parts of the world the day will likewise find children and men and women ready to pay tribute to one whose name is found inscribed on the tablet of the literary immortals. Whatever commemoration may take place away from Denmark, credit must in a large measure go to the Danish Tourist Society which for many months has been engaged in spreading the news of the anniversary abroad in print and pictures. ¶ In Copenhagen, and especially in Odense, the birthplace of Hans Christian Andersen, elaborate preparations have been made to honor the most beloved of Danish writers. The Danish Tourist Society, while looking far and wide in its campaign of Andersen publicity, did not neglect things at home, and much has been done in Denmark to reawaken interest in one who from such humble beginnings attained to the highest rung of the ladder of literary fame. ¶ A feature of the observance on the anniversary day itself will be a world-wide broadcasting dealing in concrete form with some of the outstanding events in the poet's life. Professor Vilhelm Andersen, of the Copenhagen University, is featured for this purpose. But in order that the tourist public may also be able to take part in the festivities, with especial reference to the many Danish-Americans annually visiting their home country, July 11, 12, and 13 have been set apart for the main features. These will include performance of a festival play by Sophus Michaëlis with music by Carl Nielsen. ¶ Much of the interest will naturally center in Odense, and here the dedication of the Andersen Memorial Hall is expected to

draw thousands of visitors. A noted Danish artist, Fritz Syberg, has been at work decorating the interior with paintings the subjects of which are characters from the fairy tales. In Odense there are to be a number of pageants depicting scenes from the most famous of the stories, and just as it was predicted by the old woman from the alms-house that Hans Christian would one day find his home town illuminated in his honor, so during the summer there will be illumination in that Danish city which even Andersen's fertile imagination could never have conceived as possible. ¶ The Danes are not a little proud of the fact that in Paris the Andersen commemoration will take the form of a gathering in the Sorbonne University and that the Danish actor, Paul Leyssac, has been invited to read a selection, in his French translation, of the fairy tales. The Danish legation in Paris is taking charge of the exercises. ¶ The leading publishing houses in Copenhagen are out with new editions of the Andersen stories and tales. ¶ That the film world has not neglected to pay its own tribute is seen from the fact that three of the most famous Andersen tales have found their way to the screen. For almost two years the artist and photographer, Wieghorst, has been at work on "The Ugly Duckling," "The Hardy Tin Soldier" and "The Little Match Girl." It is said by those who witnessed a private showing of the films that they admirably depict the underlying motive of the poet. They are to be released during the time of the celebration. ¶ The old house in Odense (mentioned in H. G. Olrik's article in this number) to which some of Andersen's most cherished memories were said to cling, has been acquired by the city through the generous action of the Odense Theater Society, and is to be restored as nearly as possible to the condition in which it was when the boy Andersen here dreamed some of those dreams that he saw realized in life. This

house lies only a stone's throw from the Odense river where his poor mother used to wash clothes standing on the slippery stones; a phase of Hans Christian's childhood experiences that he later incorporated in the story "Good for Nothing." In fact that river laid the foundation for many of the most striking stories and is inseparably associated with the life and work of Hans Christian Andersen.



SWEDEN

¶ A Scandinavian reunion, marked by fraternization between Norwegians and Swedes, was held in Stockholm in February. Headed by Crown Prince Olav of Norway and his Swedish-born bride, Princess Märtha, a representative delegation of 300 Norwegian statesmen, industrialists, educators, and writers visited Stockholm in connection with the Norwegian Week arranged by the Swedish Society Norden, which has associated societies of the same name in Oslo, Copenhagen, Helsingfors, and Reykjavik, as well as in the Baltic States. The varied and elaborate program included a gala performance of Ibsen's *The Wild Duck* at the National Dramatic Theater attended by members of the Swedish and Norwegian royal families, reading of modern Norwegian poetry at the Academy of Music, concerts by the Guldberg Academic Choir of Norway and the Oslo Philharmonic Society, a reception at the Royal Palace, and a banquet at the City Hall. In addition a number of lectures were given, illustrating the progress made in Norway along industrial, commercial, and cultural lines. ¶ A national art association which includes museums and art societies all over Sweden, has been formed in Stockholm for the purpose of increasing the interest and appreciation of art. The new organization is headed by Dr. Axel Gauffin, director of the National Museum in

Stockholm, the Swedish government's main art gallery. At the same time, a government committee, appointed for the purpose of finding means by which to check the heavy export of Sweden's art treasures abroad, suggested a number of preventive measures, the most important being a national registration of all art objects which are more than sixty years old, and a duty of 25 per cent of the value of articles to be exported. ¶ A new treasure trove of 37 Roman coins was found near the Bronze Age grave at Lugnaro, close to Båstad, in Skåne. They all date from the time of the Roman emperors and are believed by antiquarians to have been brought to Sweden by mercenaries who served in the imperial body-guard. ¶ The 500 year old monastery church at Vadstena, located in the province of Östergötland, close by Lake Vättern, celebrated the quincentenary of its opening. Originally begun in the latter part of the 14th century, the present church was completed in 1430. It was planned by St. Birgitta, the first Swedish woman to be canonized, and contains many religious relics, paintings, and statuary. ¶ The memory of St. Ans-garius, first missionary to preach the Christian faith in Sweden, 1,100 years ago, has been honored with special services in Churches and public schools all over Sweden. ¶ Dr. Knut Westman, of Uppsala, was the first appointee to fill the newly established professor's chair in foreign missions at Uppsala University. ¶ The Swedish Clergymen's Association dispatched a strong protest to the Russian Soviet government against its persecution of churches. At the same time Sweden's bishops issued circular letters requesting the Swedish people to pray for persecuted Christians in Russia. ¶ Three important donations were announced. Knut Wallenberg, president of the Stockholms Enskilda Bank, and his wife, Alice, donated 100,000 kronor for increased teaching of the Scandinavian

languages in Swedish schools; the widow of the late shipping magnate, Dan Bros-tröm, donated 100,000 kronor to the Gothenburg Marine Museum, and by the will of the late merchant, Davidson, of Broaryd in Småland, a fund of nearly 1,500,000 kronor was established to promote agriculture in Västbo county.



NORWAY

¶ Captain Riiser-Larsen and Captain Lützow-Holm, of the Norwegian navy, discovered and mapped a considerable area



RIISER-LARSEN

of new land in the Antarctic on February 17. The new territory is situated 75 miles north of what previously was known as the hypothetical boundary line between sea and land in this part of the Antarctic. It is east of Wedelhavet, or almost directly opposite the Ross Sea. The two Norwegian aviators took possession of the new land in the name of the Norwegian King. Shortly before the two flyers found land, the *Norvegia* expedition, from which the explorations are carried on by airplanes, discovered a huge sand-bar, above which the depth of sea was only from 580 to 900 meters, whereas the surrounding ocean measured as much as 4200 meters. Soundings were taken, and the new banks were called Norwegiabanken in honor of the mother ship of the expedition. Immediately upon the finding of these sand banks, an opinion was ventured that land could not be far off, and preparations were made to start an aerial survey. Weather conditions were prohibitive, however, and Riiser-Larsen and Lützow-Holm must

needs wait several days before they could take off on the trip that brought them to the new land. Even then the two Norwegian aviators had to grope their way through severe snowstorms and heavy fog, but finally succeeded in mapping a vast stretch of unknown territory. ¶ A group of distinguished financiers and engineers has requested the Norwegian Government to grant a concession which would permit them to carry out a gigantic plan of electrical power transmission from Norway to Germany. Among the leading men of the group are Stuevold-Hansen, a former cabinet member, and Johan Kinck, famous engineer. They plan to transmit one million horsepower electricity from the Toke falls in Telemark through the southeastern part of the country, thence to Sweden and across the Baltic Sea to Lübeck in Germany, where a tremendous receiving plant will be erected. The costs of this plan will approach 500 million kroner. Vivid interest in the project has been evoked throughout all northern Europe, especially in Denmark, which country for many years has been looking forward to a solution of its power problem. Mr. Knut Bryn, considered one of the foremost authorities on electrical power, recently addressed the Society of Sciences in Oslo and declared that the plan was sound both technically and economically. The Government is expected to act on the request for concession as soon as the international angle of the project has been settled. ¶ The Russian Legation in Oslo has been a high spot of interest for several weeks, after Mme. Kollontay, the Soviet Ambassador, asked the police to place guards around the legation shortly after she received threats against her life. According to rumors current in Oslo, a number of Russian exiles have arrived in the Norwegian capital from Paris with the alleged purpose of revenge against Mme. Kollontay. Internal strife has added to the turmoil of the Soviet Legation, it became known, when some of

the attachés were accused of having stolen securities to the amount of \$500,000 from the legation's safe. ¶ It has now definitely been decided that the old town of Trondhjem henceforth shall be known as Nidaros. The re-christening of this city went into effect January 1 this year, but local indignation took such a violent turn that the case was given a new hearing in the Storting. After a bitter debate, which rang throughout the country, the opponents of the re-christening went down to defeat, not being able to muster the two-thirds majority vote which is necessary to annul a decision previously rendered by the Storting. ¶ Johan Ludvig Mowinkel, the Norwegian Premier, has declared himself in favor of a Scandinavian Union on a commercial and industrial basis. In an interview with the Swedish newspaper *Nya Dagliga Allhandan*, Mr. Mowinkel pointed out that the three Scandinavian countries had reached a stage where cooperation should be agreed upon, to insure them against cut-throat competition. ¶ The celebrated Norwegian painter Erik Werenskiöld was widely fêted and hailed by the press on his seventy-fifth birthday. Werenskiöld gained fame as a realistic depicter of Norwegian farm-life. He also ranks high as a painter of portraits; several of his most distinguished contemporaries have sat for him, and one of his finest and best known portraits is the one of Henrik Ibsen. ¶ The conference which was recently opened between Norway and Denmark concerning the old Norwegian documents and State papers resting in the Danish archives from the time of the Dano-Norwegian union, has been adjourned temporarily. The preliminary hearings stranded, when Denmark refused to give up the old Norwegian cabinet records from the Union period. The delegates from both countries decided to report to their governments before proceeding with the conference.

THE AMERICAN SCANDINAVIAN FOUNDATION

*For better intellectual relations between the American and Scandinavian peoples,
by means of an exchange of students, publications, and a Bureau of Information*

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Associates: All who are in sympathy with the aims of the Foundation are invited to become Associates. **Regular Associates**, paying \$3.00 annually, receive the REVIEW. **Sustaining Associates**, paying \$10.00 annually, receive the REVIEW and CLASSICS. **Life Associates**, paying \$200.00 once for all, receive all publications.

The American Exhibition In Stockholm

The Exhibition of American Painting and Architecture which the Foundation has sent abroad, and which has been ably directed by George W. Eggers of the Worcester Museum, was scheduled to open in the Royal Academy of Art in Stockholm on March 15. The Exhibition was formally opened by Archbishop Söderblom in the presence of the Crown Prince and other members of the Royal Family.

The Exhibition marks an epoch, for it is the first retrospective view of American painting which has been presented to Europe. But American art must be considered as a part of world culture and not as standing alone. It was not on Western soil that it first evolved, and no pleas of youthfulness can be evoked to explain either its virtues or its faults. It was transplanted to the New World only after ages of development in the Old. During the greater part of three centuries, it is true, special conditions have given it a special color; the breaking and exploitation of the wilderness have long been among its most valid interests.

There is drama in the history of Ben-

jamin West whose first pigments were given him by the Indians of his native Pennsylvania and who lived to become the second president of the Royal Acad-



RALPH EARLE: PORTRAIT OF
WILLIAM CARPENTER
Lent by the Worcester Art Museum



ROCKWELL KENT: ANNIE MCGINLEY
Lent by the Carnegie Institute

emy, successor to Reynolds himself. The tradition must certainly have had its continuity in him, and he was the teacher of many of the painters of the young republic, among them Stuart, the Peales, Earle, Fulton (of Steamboat fame), and Morse who invented the telegraph. Hesselius, the older and younger, of Swedish descent, are distinguished painters of the eighteenth century.

From the Hudson River group sprang Innes, Wyant, and Martin, while portraiture continued with Sully, Inman, and Elliott and later Hunt, Duveneck, Whistler, Chase, Alexander, and Sargent. Of the later generations only a few can be mentioned, among them Hassam, Henri, Sloan, and Bellows. This Exhibition brings the history of American painting up to date, with many living artists represented.

The varied races which have contributed to the Union have given their respec-

tive notes to its art. This is true not only of European immigrants but of those who hail from other lands as well. The Negro and the American aborigines have both borne their part in America's artistic development. Both are represented in the Exhibition.

This Exhibition was assembled with two ideas in view: to afford the Scandinavian peoples an opportunity to become acquainted with America as it has expressed itself through its art since Colonial times, and to place them *en rapport* with the spirit which animates the artists of the present moment. The Foundation is proud to have sponsored so great an undertaking, to have sent to countries old in artistic tradition the fruits of the American springtime.

The Secretary Abroad

Mr. Neilson Abeel, Secretary of the Foundation, sailed with Mr. Eggers on

the *Bremen*, February 21, to assist in the arrangements for the Exhibition of American Painting and Architecture and be present at the opening in Stockholm. He will return as soon as arrangements are completed.

Professor Ohlin

Professor Bertil Ohlin, Fellow of the Foundation from Sweden in 1922-1923, recently gave a series of lectures on economic subjects in London. Professor Ohlin, who has been at the University of Copenhagen for some years, returned to Sweden in January to take up work in Stockholm.

Loyal Service Rewarded

At a meeting of the committee for the Constantin Brun Fund, in the office of the Foundation, Mrs. Anna Nybro was awarded the trip to Denmark which is in the gift of the committee. She sails July 14 and will be gone two months. Mrs. Nybro has been a nurse at the Danish Old People's Home in Brooklyn for twenty years.

New York Chapter

There was an unusually large gathering at the Club Night of the New York Chapter, at the Hotel Plaza, March 7. Dr. Clyde Fisher, Curator of Astronomy at the Museum of Natural History, told of his visit to Lapland and showed some delightful colored slides. Singing by Madame Marie Sundelius and Mr. Marion Green completed the enjoyable program. The hostesses were Madame Sundelius and Mrs. Herman A. Reque.

NORTHERN LIGHTS

H. C. Andersen's Birthday

The custom of celebrating Hans Christian Andersen's birthday in the schools has been gaining ground in recent years. This year, of course, special festivities will attend the occasion, and all the public schools in New York have been instructed to commemorate the day in some fitting manner.

The Luther College Museum

Luther College in Decorah, Iowa, as the oldest institution of learning founded by Norwegian immigrants on American soil, has thought fitting to set itself the task of creating a Norwegian-American historical museum. It is first and foremost a museum for the preservation of historical relics from the early time of settlement in this country, but it also accepts articles illustrating the life of the people in Norway, and the museums over there have been generous in sending gifts. A recent gift was a complete grist mill donated by the Folk Museum in Valdris. At present a drive is on to collect funds for an adequate building as well as for an endowment to defray the cost of upkeep.

Norwegian Gift to Iceland

As mentioned in the Current Events last month, Norway will officially donate to Iceland, as a token of friendship, a sum of 100,000 kroner on the occasion of the Millennium this year. The gift is to be called the Snorri Fund in memory of the great Icelandic historian who wrote the Sagas of the Norwegian Kings, and the interest is to be used for sending Icelandic students to Norwegian institutions of learning.

Cancer Research Work

The Carlsberg Cancer Institute in Copenhagen, which has recently received a donation from the Rockefeller Fund, hopes to have its building ready next year. It will most likely be built near the State Gymnasium, and it is possible that the State will donate the land for the site. The head of the Institute is Dr. Albert Fisher, one time Fellow of the Foundation from Denmark.

Scandinavian Delegates to Iceland

The Northern Group of the Interparliamentary Union is to meet in Reykjavik on July 1 and 2. The Danish, Finnish, and Swedish delegates will sail from

The STORY OF A MOTHER

BY

HANS CHRISTIAN ANDERSEN

With Eighteen Original Illustrations by FRITZ SYBERG

"The Story of a Mother" has been chosen for an art edition in Danish, commemorating on April 2nd, 1930, the 125th Anniversary of the birth of the author. A similar American edition with English text has been reproduced and printed in Cincinnati by The W. B. Carpenter Company for the undersigned Publisher, who has acquired the American Copyright, realizing that cultured Americans, whether or not of Scandinavian origin, would be extremely interested in this art edition.

The story, as published, is beautifully illustrated by the famous Danish artist, *Fritz Syberg*. His eighteen original drawings, owned by the National Danish Art Museum in Copenhagen, have been perfectly reproduced on heavy paper, permitting framing of the prints which are combined in a nice folder. The artist has wrought the spirit of the story into each drawing. The eighteen different plates carry out the beauty and sentiment of the words of the author. The Danish art critic, Professor Karl Madsen, of world-wide reputation, and eminent critics in other countries, have expressed the highest praise of this art-work of Syberg.

See the January number of THE SCANDINAVIAN REVIEW.

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Copenhagen on the *Hellig Olav* June 20, and the Norwegian delegates will join the party in Oslo.

Swedish Professor to Columbia

Professor Bodvar Liljegren, formerly lecturer in English at Lund University, and at present attached to the University of Greifswald, Germany, has been invited by Columbia University to lecture for one year on modern English literature.

Norwegians Take Ski Honors

In the various ski contests held in the latter part of the winter, the Norwegian participants carried off the honors. In the Eastern Championship Ski Meet at Claremont, New Hampshire, Caspar Oimoen came in as number one in Class A and Harold Johansen as number one in Class B. In the meet at Rumford, New Hampshire, Anton Lekang became champion for New England.

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TRADE NOTES

FRANCE BUYING LARGE QUANTITIES OF
SCANDINAVIAN WOOD PULP

Working in agreement, the Swedish, Norwegian, and Finnish pulp producing organizations, at a meeting in Stockholm, arranged with French news print manufacturers for the delivery of between 210,000 and 250,000 tons of raw material the coming year. This amount was divided among the three countries in such a way that Sweden is to furnish 100,000 tons. Great satisfaction prevails in interested circles over this co-operation. It is the first time that a contract has been signed in which pulp producers of the three countries have worked in unison. The amount involved is said to be 120,000,000 kronor.

SWEDISH ENGINEERING ENTERPRISES
OF WORLD-WIDE SWEEP

In competition with other concerns of international reputation, the L. M. Ericsson Telephone Company of Stockholm has installed telephones in such distant countries as Italy, South America, and Turkey. Siam is to build a Swedish telephone central, and in that country Swedish experts are to be employed by the Siamese government to electrify railroads. The Karlstad Mechanical Works has received an order from the Soviet government for three giant water power turbines, each of 35,000 horsepower, this firm having previously constructed eight turbines of 11,000 horse-

power for Russia. In Japan, Java, and India Swedish engineers have been active in various capacities aiding the local authorities in construction work.

MANUFACTURE OF CEMENT BAGS
BY F. L. SMIDTH COMPANY

Organizing the "Bates Ventilation Bag Company" of Denmark, the F. L. Smidth Company has ventured upon an additional enterprise through the initiative of its president, Poul Larsen, in the manufacture of paper bags for the packing of cement. The new company has bought the rights for Denmark of making bags according to the Bates system. The new plants will be located in Aalborg.

NORWAY ARRANGING FOR EXPORT
OF LIVE FISH

The experiment of transporting live fish from Trondhjem to Oslo having proved a success, an effort will now be made to send such sea products to other countries. When the fish arrived in Oslo after having been on the road 22 hours, they were found to be very much alive. The arrangement for this transportation is the invention of Solfest Andersen; the car used contains six tons of sea water which is kept in a fresh condition through a special apparatus. The Norwegian railroads are much interested in this newest enterprise of shipping. Germany is looked upon as a good market for Norwegian live fish.

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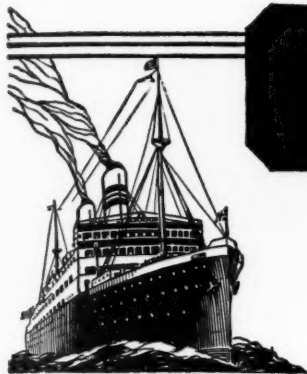
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|--------------|---------------------|---------------|
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| Apr. 15..... | STAVANGERFJORD..... | May 2 |
| Apr. 29..... | BERGENSFJORD..... | May 16 |
| May 16..... | STAVANGERFJORD..... | May 30 |
| May 30..... | BERGENSFJORD..... | June 14 |
| June 13..... | STAVANGERFJORD..... | June 28 |
| June 28..... | BERGENSFJORD..... | July 16 |

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Rates effective until April 30, 1930

| | |
|--|----------|
| Copenhagen, Stockholm, Helsingfors S.S. CHICKASAW | April 3 |
| Copenhagen, Gdynia, Helsingfors S.S. SAGAPORACK | April 10 |
| Copenhagen, Stockholm, Helsingfors S.S. CARPLAKA | April 17 |
| Copenhagen, Gdynia, Helsingfors S.S. CITY OF FAIRBURY | April 24 |

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SHIPPING NOTES

EAST ASIATIC COMPANY'S LATEST MOTORSHIP

Already before the completion of its most recent acquisition, the *Amerika*, the East Asiatic Company of Copenhagen possessed one of the largest motor fleets in the world. But the various improvements in this latest of the ships place the *Amerika* in a category by itself. As is customary with the motorships of the East Asiatic Company, the new ship was built by Burmeister & Wain of Copenhagen, and it is particularly with regard to the Diesel engines that shipping circles find the *Amerika* a unique addition to the world's maritime transportation.

NORWEGIAN ORDERS KEEP FOREIGN SHIPYARDS BUSY

In a leading article in *Lloyd's List* it is pointed out to what an extent Norwegian orders for tonnage is keeping foreign shipyards occupied. No less than 600,000 tons are at the present time under construction in Sweden, Denmark, and England. *Lloyd's* declares that, according to Wilh. Wilhelmsen, the well-known shipowner, the Norwegian fleet has been built on credit to a greater extent than any other mercantile fleet extant. On the other hand, this situation may well be offset by the advantage of having many ships when ocean trade takes on a fresh spurt, states *Lloyd's*.

THE UNITED STATES GAINS AS A SHIPBUILDING COUNTRY

At the beginning of the present year the United

States registered a gain of 479,000 tons in the tonnage of merchant vessels under construction as compared with those being built a year earlier. Tankers accounted for considerably more than half of this tonnage. The United States has risen as a shipbuilding country from tenth place to fifth. This stimulus is attributed in a measure to the aid granted private interests by the American government in the forms of ocean mail contracts and construction loans.

SWEDISH SHIPYARDS HOLD WORLD'S BUILDING RECORD

With total orders under way amounting to 450,000 tons, the three leading Swedish shipyards at the present time hold the world's record. The Göta Works at Gothenburg have orders for 28 ships aggregating 265,000 tons, of which eighteen are tankers and the rest cargo vessels. This company has increased its facilities to such a degree that it has launched on an average one vessel a month. The Eriksberg Works and Kockums Mechanical Workshops are also kept busy with orders.

ARENDAL HARBOR TO BE MODERNIZED BY CITY COUNCIL

The City Council of Arendal has determined that the harbor be improved to meet all modern requirements, and new docks and warehouses are to be constructed as soon as the plans have been accepted. For this purpose 700,000 kroner are available. The improvements will follow plans adopted by the harbor management last year.

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| | |
|-------------------|----------|
| United States.... | Apr. 5 |
| Hellig Olav..... | Apr. 12 |
| Oscar II | Apr. 19 |
| Frederik VIII.... | Apr. 26 |
| United States.... | May 10 |
| Hellig Olav..... | May 17 |
| Oscar II | May 24* |
| Frederik VIII.... | May 31 |
| United States.... | June 14 |
| Oscar II | June 28 |
| Frederik VIII.... | July 5 |
| United States.... | July 19 |
| Oscar II | Aug. 2 |
| Frederik VIII.... | Aug. 9 |
| United States.... | Aug. 23 |
| Hellig Olav | Aug. 30 |
| Oscar II | Sept. 6 |
| Frederik VIII.... | Sept. 13 |
| United States.... | Sept. 27 |
| Hellig Olav..... | Oct. 4 |
| Oscar II | Oct. 11 |
| Frederik VIII.... | Oct. 18 |
| United States.... | Nov. 1 |
| Hellig Olav..... | Nov. 8 |
| Oscar II | Nov. 22 |
| Frederik VIII.... | Dec. 9 |
| Hellig Olav..... | Dec. 19 |

*Steamer sails from Boston following day.

SCANDINAVIAN ATTRACTIONS IN 1930

NORWAY: In Trondhjem the Saint Olav ninth centennial celebrations will take place in July and August, with church festivals and pageants, historical, cultural, and industrial exhibitions.

SWEDEN: The Stockholm Exposition from May to September. Leading representatives of the Swedish industrial art movement have gathered under royal patronage to prepare an exposition in Stockholm of modern Swedish art and crafts and home industries.

DENMARK: The 125th anniversary of the birth of Hans Christian Andersen, the world famous fairy-story teller, will be celebrated at his birthplace in Odense, Denmark. The inauguration of the new Hans Christian Andersen museum will take place in Odense in July.

American National Park at Rebild; huge annual meeting of Americans on Independence Day.

Cruise through Denmark (Danish Fjords and Islands), departing from Copenhagen June 10.

Write to Scandinavian-American Line for free booklets.

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| | |
|----------------------|--|
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| TOURIST THIRD CABIN: | |
| | { Round Trip off season: Eastbound July 16—May 31 Westbound Oct. 1—July 31 \$198 and \$203 |
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INSURANCE NOTES

CHANGE IMPENDING IN DANISH MARINE INSURANCE CONVENTION

The Danish Insurers' Association has taken steps to have the convention of 1850 revised, and the following committee has been appointed to discuss the situation: Professor Sindballe, of the University of Copenhagen; L. N. Hvidt, for the four principal firms of adjusters; Chr. Hvidt, for the three oldest marine insurance societies; Max Nielsen, general manager of the Baltica Insurance Company, for the Union of Danish Marine Underwriters; and William Malling, for the Merchants Guild of Copenhagen. The 1850 convention is said to be wholly out of date in meeting with present day conditions.

NORWEGIAN VERITAS ON SHIP LOSSES IN 1929

The provisional statistics published by the Norwegian Veritas show an increase of casualties in motorships of wood or composite, of which 6 were lost in 1929 as against only 3 in 1928. The loss statistics for steamships, on the other hand, show a decrease. In 1928 there were lost 21 steamships with a tonnage of 26,833, which gives a ratio of 1.39 to the number of ships, 1.21 to the tonnage. The corresponding figures for 1929 were only 18 steamships lost with a tonnage of 22,765, giving ratio to number and tonnage of 1.17 and 0.98 respectively.

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Including Yachts, Registered Mail and Parcel Post*

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